

THE LUTE.

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WALTER MACFARREN.

At the age of ten years Walter Macfarren commenced his musical career in the choir of Westminster Abbey. Besides a pretty treble voice the boy had, when passing the preliminary examination, other gifts and acquirements to recommend him to the favourable notice of the organist, Mr. James Turler, upon whose decision the appointment rested. This astute gentleman quickly discovered that the little candidate before him was endowed with a fine musical organisation, which had profited by advantages to be found only in an artistic home, and such a privilege Walter Macfarren had enjoyed. His father, a dramatist, was an ardent lover of music; and his brother George, his senior by thirteen years, was at that time, in 1836, not only a Professor at the Royal Academy of Music, but also a composer who had made himself famous by a Symphony in F minor, performed at a concert of the Society of British Musicians, and by an overture, *Chevy Chase*, which, though written in one night, achieved an immense success on its production at Drury Lane Theatre. Amidst these artistic surroundings the years of Walter's childhood were spent, and in the atmosphere of a musical home the boy grew in knowledge of the art.

On becoming a chorister of the Abbey he was therefore in some respects prepared for the performance of duties attached to the office. Instead of having to begin to learn the alphabet of the language of music, he was able at once to take part, after a fashion, in the services of the church. With daily practice he soon learned to "sing at sight," to trace the connection established between the signs of notation and the sounds represented, and to produce with certainty and decision the tones indicated. With this technical proficiency came also a keener perception and higher appreciation of the beauty and grandeur of the music of services and anthems. In this almost unconscious manner the little chorister, though fond of play and sport as other boys, became familiar with strains rightly named divine. In the midst of his career as choir boy, his attention was to some extent diverted from music, and directed to the pictorial art. That the architectural beauties of the Abbey affected his imagination to such a degree as to lead him to be occupied upon every possible occasion with the delineation of objects of sight, is somewhat doubtful. More probably home influences were responsible for the deviation of purpose, for Walter's brother, John Macfarren, was just then showing ability as a painter; and, moved by his success, Walter's ambition turned in that direction. So when doffing his surplice at the conclusion of the afternoon service, the chorister would hurry away from the Abbey to an Art-school, where he would spend the evening in drawing from the plaster as well as from the life model.

On leaving the choir and its duties for good and all, in 1841, Walter Macfarren found freer scope for the pursuit of the art which had stolen away his love of music. In the course of a few months he had attained proficiency sufficient to justify the hope that on some future day he would with truth be able to say to friends already famous, "I am an artist also." But painting in its turn had to encounter an opponent in the shape of commerce, which claimed the youth for its own. To one who saw nothing in life worth having that was not connected with art the yoke imposed proved most irritating. It was, indeed, so galling as to provoke the youth to revolt against the usurper; and after a brief struggle he broke the chains that held him, and fled from the desk and counter to seek a career more in accordance with his inclinations. Music now again

asserted its authority, and under its rule he determined to serve with loyalty and faithfulness.

Entering as a pupil, in 1842, at the Royal Academy of Music, he studied the pianoforte under W. H. Holmes, and composition under his brother, George A. Macfarren, and Cipriani Potter. That the youth made rapid advances in the executive branch of the art may be gathered from the fact that in the course of the next year, 1843, he made his first public appearance as a pianist at one of the series of concerts given by G. A. Macfarren and J. W. Davison, a gentleman who afterwards became the leading musical critic of his generation. A year later, in 1844, Walter Macfarren challenged the judgment of the public with a composition of his own, a sonata in C sharp minor, which was played by himself with great success at a performance of the Society of British Musicians. In this way he was brought into connection with the popular musicians and great composers of the day, conspicuous amongst whom was Mendelssohn, whose friendship he was fortunate enough to secure, and for whom he entertained the most ardent admiration. He was indeed thoroughly fascinated with the man whose genius had turned the current of musical thought, and whose amiability had endeared him to all who came into contact with him. To young musicians Mendelssohn was especially kind, and our youthful aspirant had the benefit of his encouraging word and valuable advice. To testify his regard the great master inscribed in the album of Walter Macfarren a song which he had composed expressly for his young friend.

A more abiding, though not more precious, testimony to Walter Macfarren's ability was made by the Principal and managing committee of the Royal Academy when at the termination of his studentship, in 1846, they appointed him a professor of the pianoforte, a position which he has occupied with infinite credit to himself and with advantage to that institution for forty-five years. During that long period hundreds of pupils profited by his instruction, and many of them have by public performances reflected honour upon their esteemed master. The list of their names is far too lengthy to be recorded here, but at the risk of appearing unfair to so many the following might be mentioned:—Miss Maude Valérie White, Miss Kate Steel, Miss Linda Scates (Mrs. Dutton Cook), Miss Margaret Gyde, Miss Annie Cantelo, Miss Dora Bright, Miss Ethel Boyce, Miss Edith Young, Mr. Frederick Westlake, Mr. R. Prentice, Mr. S. Kemp, Mr. W. Fitton, Mr. F. W. Bamfylde, and Mr. C. S. Macpherson.

Walter Macfarren's devotion to the Academy and other educational establishments has not deprived the general public of the pleasure of listening to his art, since not only have his services been in request by concert-givers, but he has also been in the habit of holding pianoforte recitals, formerly at the Hanover Square Rooms, and in later years at St. James's Hall. At these entertainments the beauty of his style of playing has been displayed—a style chiefly formed upon the methods of illustrious predecessors, yet embracing much that is excellent in modern developments of the art. On these occasions Walter Macfarren has performed many of his own compositions for the pianoforte, amongst them being his three "Suites de Pièces," his "Rondino Grazioso," "Rondino Patetico," and "Toccata in G minor," together with Tarentellas, Saltarellas, Valses, Mazurkas, Gavottes, Bourées, Sarabandes, Improptus, and Nocturnes. These published pieces are well known to amateurs, and ever afford enjoyment alike to player and auditor. The pianoforte recitals have been supplemented with Chamber Concerts, in which from time to time Walter Macfarren



was associated with the late Prosper Sainton, Joseph Joachim, Henry Holmes, Straus, and Piatti. During the series the public had opportunities of hearing Walter Macfarren's two sonatas for violin and pianoforte, performed by M. Sainton and the composer, whilst Signor Piatti assisted the pianist in a representation of his sonata for violoncello and pianoforte.

Orchestral music has by no means been neglected by Walter Macfarren. Under his direction a series of orchestral concerts was in 1882 held at St. James's Hall. The interpretations then given of such works as Spohr's symphony, "Power of Sound," Mendelssohn's overture, *Ruy Blas*, Beethoven's C minor symphony, his overture, *Leonora*, and his violin concerto, with Joachim as soloist, were so admirable as to place Walter Macfarren amongst the best of English conductors. His reputation in this department of the art had been previously established by ability displayed in conducting at the Birmingham Festival in 1876 the first performance of the oratorio, *Resurrection*, composed by the late Sir George A. Macfarren, who again entrusted his brother Walter with the direction of the orchestra when his oratorio, *Joseph*, was brought out at the Leeds Festival of the following year. For a considerable period the choir and orchestra of the Royal Academy were under the direction of Walter Macfarren, and when retiring through ill-health from that responsible post, he carried with him the affectionate regard of all who had sung and played under him. Besides a symphony in B flat, recently performed at the Westminster Town Hall, Walter Macfarren has composed a goodly number of orchestral works, amongst them being overtures written at the special request of committees of provincial festivals. For Bristol, he composed *Hero and Leander*; for Brighton, *Pastoral*; and for Norwich, *King Henry V.* Subsequently these overtures have been performed at the concerts of the Philharmonic Society, at the Crystal Palace, and elsewhere.

Walter Macfarren has edited Mozart's sonatas and miscellaneous pieces, Beethoven's sonatas, and Sterndale Bennett's pianoforte works. He has also brought out an edition of "Popular Classics," now numbering 144 selections, as well as another series of a similar character, entitled "Morceaux Classiques," together with "Excerpts from the Great Masters." Students scarcely need to be reminded of his two sets of "Studies in Style and Technique," or of his successful work, "Comprehensive Scale and Arpeggio Manual." From the list of his vocal compositions might be selected for warm approval the part-songs, "You stole my Love" and "Up, up, ye Dames," and the madrigal, "Good night, good Rest." In many a course of lectures on musical subjects, Walter Macfarren has conveyed instruction to the public, and, in his contributions to the Press during the last twenty-seven years, the honour and dignity of the musical art have ever been maintained.

CURRENT NOTES.

THE Italian Opera Season commenced at Covent Garden Theatre on Monday night, April 6th, with a performance of *Orfeo*, the title-part being taken by Signora Giuglia Ravogli, the artist who during the autumn season of last year revived the interest of the public in Gluck's *chef d'œuvre*. Again beauty of voice, fervency of declamation, artistic phrasing, facial expression, grace of action, and dramatic intensity, all these fine qualities were brought to bear upon her interpretation of the character. That the large and fashionable audience of the opening night were gratified with her representation was placed beyond doubt by the hearty applause accorded her, but their commendations were not extended to the whole performance, for, indeed, many things therein were very unsatisfactory. Whatever might have been thought of the scenery, there could be no difference of opinion about the ballet, which was unworthy of the occasion. Perhaps defects so apparent were responsible for the smallness of the attendance on Tuesday, April 13th, when *Orfeo* was repeated.

Faust was given on Tuesday, April 7th, with Miss Eames as Marguerite. The artist then making her *début* upon the Anglo-Italian stage is an American young

lady who has recently obtained the favour of *habitués* of the Paris Grand Opera. Formerly such a distinction as that pertaining to success in the French capital would have secured unquestioned claims to approval, but now, in these days of doubt, the English public will insist upon the right to appraise things of art by their own standard of merit. Happily, in the present instance, they are able to endorse the opinion expressed by their neighbours regarding the qualifications of Miss Eames, who by a graceful presence and beautiful voice made a favourable impression upon the audience assembling in Covent Garden Theatre to enjoy Gounod's opera. Whilst recognising her natural gifts and many acquirements, they were not, let it be understood, oblivious of deficiencies generally found in the train of inexperience. According to their wont they generously attributed the want of enthusiasm, the absence of emotion, to nervousness incidental to a first appearance, and refused to regard it as an indication of an inartistic temperament.

Admirers of Signora Ravogli were in anticipations of unwonted pleasure when entering the theatre on Thursday, April 9th, for the reason that on that evening their favourite artist was appearing for the first time in this country in the character of Carmen, the heroine of Bizet's opera. Unfortunately, those high expectations were only in part realised. In the earlier scenes, indeed, there was disappointment, since the qualities which gave the Spanish girl so much power for mischief were by no means strikingly manifested. Seeing no remarkable display of fascinations, one could hardly account for the extraordinary infatuation which drove Don Jose to crime. In the last act, however, Signora Ravogli rose to the situation, and thereby proved herself to be nothing less than a tragic actress of the highest order.

On Saturday evening, April 11th, the theatre was crowded to its utmost capacity, the attraction being *Lohengrin*, with Jean de Reszké as the hero. The great tenor on that occasion justified the popularity in which he is held by singing the music of his part with an effect which can be produced by none other than a specially gifted and highly accomplished vocalist. It was not alone charm of voice and beauty of style, but the combination of vocal and histrionic powers that evoked such enthusiastic applause. In him, more than in any other artist before the public, is seen the union of singer and actor. Seldom are the two capacities found in conjunction, but when, as in Jean de Reszké, they are so inseparably connected together as to form, as it were, but one faculty, the phenomenon, for it seems to be little else, excites surprise and admiration. The fine voice and noble presence of the bass, Edouardo de Reszké, lent unwonted dignity to the King, a character oftentimes represented in mean and shabby fashion. To make the monarch more imposing than usual, Edouardo de Reszké assumed a crown of huge dimensions; and, on this occasion, M. Maurel, who took the part of Telramondo, availed himself of the opportunity of carrying a bundle of feathers on his head. But M. Maurel appears to be somewhat eccentric in the matter of stage costume; he is at all times, however, a thoughtful and enterprising artist, and therefore may be allowed to indulge in whims and fancies. Both Signora G. Ravogli as Ortruda, and Miss Eames as Elsa, were in their respective parts very efficient.

The novelty in the performance, on Monday, April 13th, of *Faust*, was the appearance of Mdle. Agnes Jansen in the part of Siebel. For the last six or seven years this lady has been highly appreciated in the concert-room, but her most ardent admirers could scarcely have been prepared for the success which attended her efforts in the theatre, where her voice seemed richer and fuller, and her style of delivery broader and more expressive than when heard in other places. There were many evidences forthcoming that Mdle. Jansen was not altogether unfamiliar with the stage, as she walked the boards with the ease and freedom of one accustomed to the scene, and acted with the confidence of a well-trained, if not an experienced, artist. On this occasion she had the good fortune of being associated with Miss Eames, M. Perotti, M. Maurel, and M. Edouardo de Reszké.

An excellent representation of Gounod's *Romeo and Juliet* was given on Wednesday, the 15th ult., with Jean de Reszké and Miss Eames in the principal parts. The embodiment of the hero by the popular tenor was in many respects magnificent. Since the days of Mario no performer has ever invested the character with so much grace and dignity as de Reszké; and those able from personal experience to institute a comparison between the Romeo of the past and the Romeo of the present generation must acknowledge that Mario was, when Gounod's opera was first performed in Covent Garden, no longer in complete possession of his vocal powers, whereas Jean de Reszké is now in the full strength and vigour of manhood. It can therefore be affirmed with confidence that the character has never been more finely rendered than it was on the 15th ult. A similar compliment cannot be paid to the Juliet of Miss Eames, whose representation of the heroine is on a plane very far below that occupied by Adelina Patti's. Yet there is much to admire in the singing of the younger *prima donna*, whose voice and method are good, and whose obvious intelligence gives promise of future excellence in the histrionic art. There is no Friar Lawrence upon the stage so imposing as that presented by Edouardo de Reszké, and no Tybalt so ferocious as that embodied by M. Montariol.

In the performance of *Tannhäuser* on Saturday, April 18th, Madame Albani had an opportunity of vindicating her claims to be regarded as an operatic artist of the highest class. It would be difficult to name music better adapted to display the height and breadth of her noble voice than that written by Wagner for the part of Elizabeth. That the singer succeeded in availing herself of the advantages within reach cannot be gainsaid. The prayer, "Signor, deh! tronca," was delivered with fervour, and the "Greeting to the Hall of Song" declaimed with energy; these and other pieces favouring the manifestation of vocal ability brought conviction to the audience that Madame Albani was still to be numbered with the best of Wagnerian exponents. M. Maurel's anxiety to exhibit originality of treatment often betrays him into exaggerations that outstep the limits of art. Thus his Wolfram, suffering from over-elaboration, proved a little troublesome. Still it is but just to add that his singing of the serenade, "Oh! tu bell' astro," was one of the best vocal efforts of the evening.

On Monday, April 20th, Madame Albani, appearing as the heroine in Verdi's *La Traviata*, sang in accordance with expectation the music of the part capably, and in spite of obvious disadvantages gained success in an opera having fascinating melodies allied to a repulsive story. On the Wednesday evening of the same week, Madame Albani, Signor Montariol, and M. Maurel sustained the principal parts in Verdi's *Rigoletto*.

THE announcement that Mr. Barton McGuckin and Mr. Ludwig have accepted engagements to perform at the Royal English Opera would afford satisfaction were it not connected with the report that the works chosen for their appearance are not by native composers. While felicitating the lucky singers, one has to condole with the unfortunate manager, driven by stress of circumstances to depart from a course which alone can justify the honourable title assumed at the starting of the enterprise.

MR. FREDERIC CLIFFE has been commissioned to write an orchestral work for the next Leeds Festival. That the new piece, when delivered according to order, will prove as good as the symphony rejected two years ago by the same committee is the expectation of the young composer's friends and admirers.

A NEW opera, *Cavalleria Rusticana*, by a Signor Mascagni, has been put in rehearsal at Covent Garden, and will, presumably, be brought out in the course of the present season. It has brevity for a recommendation. As, we are told, it occupies only an hour in performance, the question may be asked with what will it be bracketed? *Orfeo* is named for that duty; but it will surely be unfair

to a bran-new work to place it in conjunction with an ancient masterpiece.

GOUNOD's new cantata for solo, choir, and orchestral, entitled "*St. Francois d'Assise*," was recently performed by the Société des Concerts, Paris. In the programme was an explanatory note which stated: "This composition is a sort of musical diptych. It is in two tableaux; first, the ecstatic contemplation of St. Francis at the foot of the Crucifix; and secondly, the death of St. Francis, and his welcome in heaven by the angels." Gounod has so many admirers in London that a performance here of this his latest work may reasonably be considered imminent.

ON Tuesday, the 21st of last month, and the three following days, Professor Bridge lectured at Gresham College on the following subjects: "Maggini and the Violin," the "Rondo Form," and "Shakespeare and Music."

MISS JULIA WARWICK, having secured the right of performance in this country of Léon Vasseur's comic opera, entitled *Madame Cartouche*, will, assisted by an efficient company, perform Sutherland Edwards's English version of it on a provincial tour in the forthcoming autumn.

ON Saturday, April 4th, the *Dream of Yubal* was performed at the afternoon concert at the Crystal Palace. Familiarity increases admiration of this work, remarkable alike for the beauty of the libretto and for the grandeur of the musical setting. It is not too much to say that the noble lines have placed their author, Mr. Joseph Bennett, on a higher level than that attained by any contemporary writer of words for music. To find their equal it will be necessary to search amongst works by masters of classic verse. Happy the author who meets with a collaborator so able and sympathetic as Dr. Mackenzie, whose music seems the very embodiment of the poetic thought! For the most part *Yubal* was adequately interpreted. The chorists sang most of their pieces well, and the instrumentalists played in good style, especially in the orchestral passages accompanying the recitatives, which were declaimed with intelligence and fervour by Mr. Charles Fry. Madame Nordica delivered the soprano solos with great effect, and Mr. Iver McKay, Miss Hannah Jones, and Mr. Vernon P. Taylor were fairly efficient in their respective parts. That Mr. Manns conducted with ability will be taken for granted. Previous to the performance of the cantata he had directed a splendid interpretation of Mendelssohn's *Midsummer Night's Dream* overture.

Brahms's *Tragic* overture, commencing the concert on the 11th ult., impressed the audience by the alternate sadness and tenderness of its themes. In striking contrast came Henselt's pianoforte concerto in F minor, a work that afforded cultured amateurs present unqualified delight, so graceful are the themes and so elegant is the construction of the musical fabric. The difficulties of the solo-part were surmounted with the ease attending the efforts of a highly-trained player. At times the young Scottish pianist revealed a wealth of sentiment and fancy which surprised auditors who had hitherto regarded him as a promising student rather than as an accomplished artist. An aria from Rubinstein's opera, *Der Demon*, was sung by Madame Valda, whose voice and style were just suited to the clever and interesting piece. The symphony of the afternoon, Beethoven's "Pastoral," was superbly rendered by the orchestra under Mr. Manns' direction.

The last performance of the thirty-fifth series of Saturday concerts was held on the 18th ult., when a large company assembled to bear testimony to the value of the happily prolonged enterprise. As an educational institution it has served the nation by imparting knowledge which has been diffused throughout the land. Mr. Manns never betrays any eagerness in bringing forward wonder-children, but on this occasion he introduced to the audience the marvellously gifted lad, Jean Gerardy, who played Goltermann's violoncello concerto with the greatest

success. On Saturday last Mr. Manns gave his annual benefit concert which was largely patronised by a grateful public.

THE programme of the Philharmonic Concerts, held on Thursday evening, April 16th, contained amongst other notable things Schubert's Symphony in C, and Saint-Saëns' pianoforte Concerto in C minor, the solo part of which was played with remarkable success by M. Paderewski. At the concert to be given on the 14th inst., the symphonic overture, composed by Mr. John Francis Barnett in 1868, and dedicated by him to the society, will be performed for the second time by the orchestra of that renowned institution.

MADAME FRICKENHAUS gave a pianoforte recital at St. James's Hall, on Wednesday afternoon, the 15th ult., when the gifted artist played with consummate skill Brahms' Sonata in F minor, a work rarely performed in public, and still more rarely appreciated by the listener, for the reason that the music is for the most part of an uninviting character. Far more acceptable to the audience were other numbers of the programme, to wit, Bach's Prelude and Fugue from the English Suite, Beethoven's Rondo, Op. 51, and Chopin's Impromptu and Scherzo. But in each and all Madame Frickenhaus proved herself to be an accomplished artist.

M. WILLY HESS and M. Hugo Becker gave the first of three Violin and Pianoforte Recitals at St. James's Hall, on Saturday afternoon, April 17th. For the occasion a programme consisting chiefly of works adapted to display to the best advantages the abilities of the two instrumentalists had been prepared. The violinist, M. Willy Hess, was scarcely happy in his choice of Vieuxtemp's "Fantasia Appassionata"; but, on the other hand, M. Hugo Becker was eminently successful in the violoncello pieces of the scheme, for his playing, whether as regards tone, phrasing, or technique, was thoroughly artistic. Mr. Leonard Borwick was the pianist, and Miss Fillunger the vocalist. On the following Saturday, April 18th, the concert-givers were assisted by the violinists, Herr Louis Ries and Herr S. Spielman; the pianist being Mr. Frederick Dawson, and the vocalist Miss Marguerite Hall.

SEÑOR ALBENIZ resumed his concerts at St. James's Hall on Thursday afternoon, April 9th, when a characteristic programme was performed by the Spanish pianist, assisted by the vocalists, Mr. Henry Guy and Mr. Wilfred Cunliffe.

AN excellent programme was performed at Grosvenor House on Thursday afternoon, April 21st, by the pupils of the "Royal Normal College and Academy of Music for the Blind."

THE next issue of THE LUTE will contain a portrait of Miss Macintyre, from a photograph just taken by Messrs. Walery in Regent Street.

CORRESPONDENCE.

To the Editor of "THE LUTE."

SIR,—In the brief report in last month's LUTE of a lecture delivered at the Royal Institution by Dr. Felix Semon, on "The Culture of the Singing Voice," there are statements which left to pass unchallenged might affect to an alarming extent my calling as a master of choristers. I refer to the passage, "Voice training should be delayed until the boy has attained the age of sixteen years." This implies a condemnation of an occupation which, with satisfaction to others and pride to myself, I have followed for the last twenty years. Perhaps I am disqualified by reason of its being a personal matter to offer an opinion upon the point in question. Moreover, it may, with apparent justice, be affirmed that the deliberate judgment of an experienced and accomplished physiologist carries with it a weight sufficient to make my opinion appear but as a feather in the balance. Yet, in

spite of these disadvantages, I would venture to join issue with the learned gentleman. At the same moment I must express gratitude for services rendered to the art by science which, with the aid of the laryngoscope, has penetrated the seat of the vocal organ, with the aid of the phonograph has caught its tones and stored them up for future use, and with the telephone has carried them on the wings of lightning to distant lands.

Yet, while science is working marvels and disclosing secrets hitherto hidden from mortal view, it is apt for all that to leave commonplace subjects in obscurity. In its fascinating pursuit of mysteries it not infrequently overlooks plain facts. Its professors are sometimes less reliable as guides than ordinary folk labouring at daily duties with only personal experience to inform them. In this way the dancing master or the drill sergeant will perform offices with more direct skill than is at the command of the learned anatomist; and with all respect, I may affirm that the singing master is far more able to instruct a vocal pupil than the doctor, compete though he be to discourse upon the structure and function of the larynx. The latter says that a youth should not be taught to sing until the threshold of manhood is fairly reached, the former declares that a child may be trained in the art, not only without harm, but with positive good to the particular organ and to the general health. The learned objector to early education states that the practice is injurious to the subsequent voice of manhood. In substantiation he can undoubtedly bring forward instances of treble voices of exceeding beauty inheriting, as their possessors are passing into manhood, tones absolutely and irretrievably discordant.

Unhappily, I have in the performance of my duties to witness the destruction of voices trained to perfection—with suddenness the natural and acquired beauty will vanish, leaving behind sounds that for ever remain harsh and repellant. Now, this miserable exchange, this incurable and lasting damage, Dr. Semon attributes to early training and premature use of the voice. By my own experience I am led to believe that Nature herself is responsible for this tonal mischief; for I have known many sweet treble voices that never underwent a course of training transformed into croaking tenors and grating basses. On the other hand, I can with confidence point to many examples of trebles for years in daily use that have developed into robust voices of fine quality and extensive compass. Is it not a fact that the tenor now held in highest honour by our musical public, of course I mean Mr. Edward Lloyd, was a chorister of Westminster Abbey; and who is bold enough to assert that the training he there received at the hands of Mr. Turle was injurious? Again, the late Mr. Maas was a chorister of Rochester, and Mr. Barton McGuckin a boy at Armagh Cathedral. Several other popular operatic artists now before the English public were choristers, while many of the men in our cathedral choirs served in early life as choir boys. From these and other facts I conclude that voices trained in youth do not suffer more from the caprices of Nature when carrying on her process of development than those never put to any use or service. Indeed, I am convinced that cathedral music does not impose any strains upon a treble voice, however delicate the organisation. The older composers of our church music, keeping well within the register of a treble voice, never made demands which could not be met without resorting to hurtful means. That it is prudent to let the voice rest during the period of change cannot be gainsaid, but while remaining in its normal state judicious exercise is as healthy as enjoyable.

I am, yours truly,

A MASTER OF CHORISTERS.

April 20th, 1891.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

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THE LADY FRANCES LEGGE.

"THE THREE KNIGHTS."

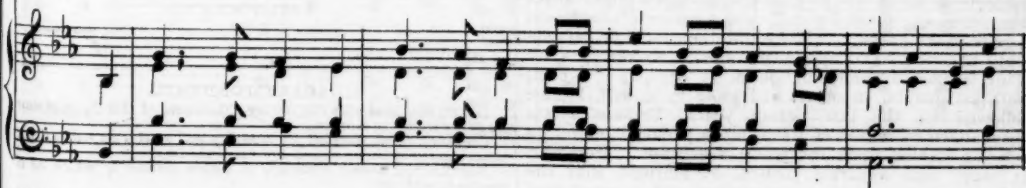
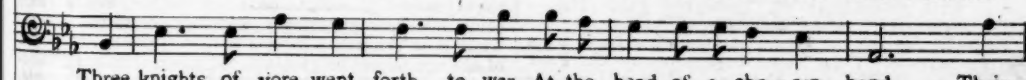
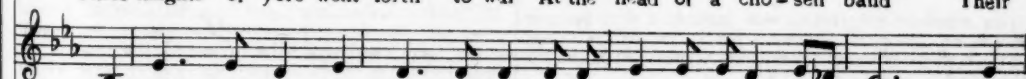
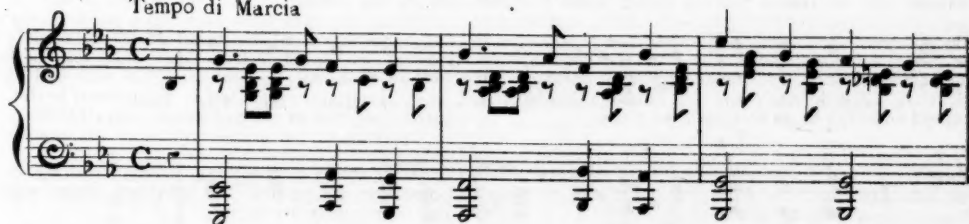
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Music by
N.W. HOWARD-McLEAN.

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Tempo di Marcia



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CHORUS

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fought all day in the bit-ter fray And brave-ly the foe as - sailed On the
fought all day in the bit-ter fray And brave-ly the foe as - sailed On the
fought all day in the bit-ter fray And brave-ly the foe as - sailed On the side . . .
fought all day in the bit-ter fray And brave-ly the foe as - sailed On the

side of truth in the strength of youth They wrestled and they pre-vailed And
side of truth in the strength of youth They wrestled and they pre-vailed And
of truth in the strength of youth They wrestled and they pre-vailed And when —
side of truth in the strength of youth They wrestled and they pre-vailed And

when at last the day was past And sheath'd was the conquering sword Each
when at last the day was past And sheath'd was the conquering sword Each
— at last the day was past And sheath'd was the conquering sword Each set each
when at last the day was past And sheath'd was the conquering sword Each

set his face to go to his place And re-ceive his due re-ward And re-

set his face to go to his place And re-ceive his due re-ward..... And re-

set his face to go to his place And re-ceive his due re-ward..... And re-

set his face to go to his place And re-ceive his due re-ward..... And re-

CHORUS.

- ceive his due re-ward. For the gol-den Knight shall win the fight The

- ceive his due re-ward. For the gol-den Knight shall win the fight The

- ceive his due re-ward. For the gol-den Knight shall win the fight The

- ceive his due re-ward. For the gol-den Knight shall win the fight The

sil-ver shall dwell at ease But the I - ron one when day is done Shall be

sil-ver shall dwell at ease But the I - ron one when day is done Shall be

sil-ver shall dwell at ease But the I - ron one when day is done Shall be

sil-ver shall dwell at ease But the I - ron one when day is done Shall be

hap-pier far then these Shall be hap-pier far than these.

hap-pier far then these.... Shall be hap-pier far than these.

hap-pier far then these.... Shall be hap-pier far than these.

hap-pier far then these.... Shall be hap-pier far than these.

all be

The

all be

The

all be

The

all be

The

war - rior bold in cloth of gold As a conquering king was crown'd The

war - rior bold in cloth of gold As a conquering king was crown'd The

war - rior bold in cloth of gold As a conquering king was crown'd The bright...

war - rior bold in cloth of gold As a conquering king was crown'd The

bright fac'd lad in sil-ver clad Life's plentiful pleasures found. While a

bright fac'd lad in sil-ver clad Life's plentiful pleasures found. While a

..... fac'd lad in sil-ver clad Life's plentiful pleasures found. While a soldier.....

bright fac'd lad in sil-ver clad Life's plentiful pleasures found. While a

sol-dier pale in I-ron mail Sleeps sound on the blood stained sod A

sol-dier pale in I-ron mail Sleeps sound on the blood stained sod A

..... pale in I-ron mail Sleeps sound on the blood stained sod A

sol-dier pale in I-ron mail Sleeps sound on the blood stained sod A

fa - tal dart through his faith - ful heart And his face up - turn'd to God

fa - tal dart through his faith - ful heart And his face up - turn'd to God

fa - tal dart through his faith - ful heart And his face up - turn'd to God And his

fa - tal dart through his faith - ful heart And his face up - turn'd to God

CHORUS.

To God. So the gol - den knight did win the fight The

To God. So the gol - den knight did win the fight The

face up - turn'd to God. So the gol - den knight did win the fight The

To God. So the gol - den knight did win the fight The

The musical score is written for voice and piano. It consists of two systems of music. The first system has four vocal staves and two piano staves. The vocal parts are in treble and bass clefs, and the piano part is in grand staff. The lyrics are: "sil - ver found joy and ease, But the i - ron one when day was done. Was". The dynamics are *p* (piano) and *mf* (mezzo-forte). The second system has four vocal staves and two piano staves. The lyrics are: "hap - pier far than these Was hap - pier far than these." The dynamics are *f* (forte) and *rall.* (rallentando). The piano part in the second system features a prominent melody in the right hand and a supporting bass line in the left hand.

sil - ver found joy and ease, But the i - ron one when day was done. Was

hap - pier far than these Was hap - pier far than these.



MISS MARGUERITE MACINTYRE



MISS MARGUERITE MACINTYRE.

Regis

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